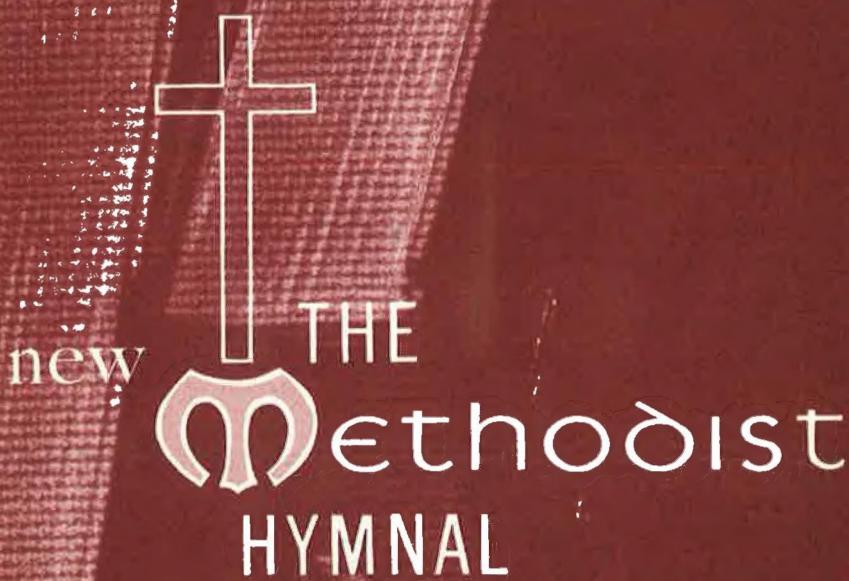


# N INTRODUCTION TO



BY CARLTON R. YOUNG

EDITOR OF THE 1964 EDITION OF  
THE METHODIST HYMNAL

*An elective study especially designed for assisting congregations, choirs, church school classes, and individuals in understanding and using the new Methodist hymnal.*

*Edited by V. Earle Copes.*

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California

*AN INTRODUCTION TO THE NEW METHODIST HYMNAL*

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## AN INTRODUCTION TO THE NEW METHODIST HYMNAL

### Session One

#### *PERSPECTIVE*

To produce a hymnal that will serve the church both as it is and as it wants to become"—sums up the desire of the hymnal revision committee in presenting a new hymnal to the church. Please keep in mind, during our study, that *The Methodist Hymnal* will be judged for effectiveness and import by the constituency of the church it claims to serve. Methodists, after sufficient experience, will answer the question: "How good is this hymnal?"

Although it is designed for our particular denomination, *The Methodist Hymnal* is not isolated from other denominational hymnals nor from the totality of English hymnody.

This hymnal will contain:

1) A broad selection of hymn texts suitable for the broad needs of a broad constituency. Let me state this in another way: Any hymnal produced by a denomination comprising such diverse ethnic and cultural groups must serve them all. Because the entire church ordered the revision through the General Conference of 1960, the hymnal committee had no choice but to serve the whole church in compiling a revised hymnal.

2) All the words of each hymn are contained within the musical staves. Although there is still discussion about whether dividing the text within the music score lessens the impact of the words, in the new hymnal no part of the text will appear outside the musical staves.

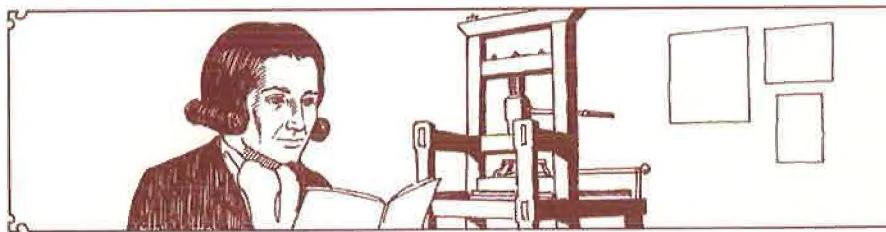
3) Portions of the Bible are provided for congregational use, for both speaking and singing, a practice begun in early twentieth-century hymnals.

4) The *Discipline of The Methodist Church* also is represented in the hymnal with the inclusion of the orders for worship, and the services of baptism and church membership (confirmation). The Service of Holy Communion, or the Lord's Supper, includes the musical settings within the context of the service itself. There is also a short form of this service.

5) Selections from *The Book of Worship*, in addition to the biblical texts listed above, include many aids for worship: collects, prayers, and creeds.

6) Service music for the order of worship: opening sentences, sentences for before and after Scripture, sentences and versicles before prayers, confessional and closing responses, doxologies, and amens.

In essence, our hymnal is really two books in one, a textbook and a tune book, plus representative material from three other sources—the Bible, the *Discipline*, and *The Book of Worship*. The hymnal exists for no other reason than to represent (present again) the whole gospel of Jesus Christ in a lively (living) way in congregational song. All other considerations are secondary to this purpose.



### WHEN IS A HYMNAL METHODIST?

The new hymnal has much in common with former Methodist hymnals and other denominational hymnals both in format and content. There are, however, features peculiar to a Methodist hymnal.

1) Much that makes Methodist hymnody and hymnals distinctive can be traced directly to the activity of John Wesley. Early in his life, as an Anglican missionary priest in the colony of Georgia, Wesley published, at Charlestown, in the year 1737, *A Collection of Psalms and Hymns*. The collection was used in Anglican worship during Wesley's tenure there. While this collection is not the first instance of the use of hymns and paraphrased English poetry in Anglican worship, the use of the hymnbook by Wesley in his work in the Georgia colony caused him to be tried in civil court. The charges included introducing unauthorized hymns and psalms into worship. The contents of the collection included poetry by Joseph Addison, John Austin, George Hickes, Thomas Fitzgerald, George Herbert, Thomas Ken, Isaac Watts, Samuel Wesley, Sr. (John's father), and Samuel Wesley, Jr. (John

brother). Of major importance, besides the use of English poetry in paraphrase, was the inclusion of Wesley's own translations of five German hymns. These hymns Wesley first heard sung by the Moravian missionaries who sailed with him from England. Among the authors represented are Ernst Lange, Count N. L. Zinzendorf, Anastasius Freylinghausen, and C. F. Richter. (Charles Wesley, the brother of John, though a co-worker in Georgia, contributed nothing to this collection.)

The 1737 collection of seventy-one texts<sup>1</sup> is divided into three sections: 1) *Psalms and Hymns for Sunday*; 2) *Psalms and Hymns for Wednesday and Friday*; 3) *Psalms and Hymns for Saturday*. By dividing the hymnal in this manner Wesley made his collection serve more than Sabbath worship. These hymns and psalms also began and ended weekday classes conducted by Wesley. This type of small group study copied the Moravian missionaries' method that had proved so successful.

The significance of this collection is threefold:

1) It was one of the first hymnals published in America. 2) It was one of the very first English collections to include hymns translated from the German. 3) It was the first Anglican collection containing other than the authorized psalms set by Sternhold and Hopkins during the reign of Edward VI or by Tate and Brady during the reign of William III.

One hundred years after the printing of the Charlestown collection, well into the nineteenth century, Anglican bishops maintained their opposition to the use of hymns and unauthorized psalms in common worship. While there was no bishop on hand to "protect" the Georgia colonists from Wesley's innovations, the people did have recourse to the civil court, which explains, in part, the unusual action of the court in taking on this "religious controversy."

There is little doubt that Wesley was guilty on all of the counts that were tried in the court. However, Wesley departed Georgia before all of the charges could be pressed. The record shows that, although Wesley was not convicted on any of the charges, neither was he fully acquitted.

In the denominational sense it would be difficult to call the 1737 collection the "first" Methodist hymnal, though the scheme of the collection clearly sets the stage for Wesley's publishing activity, which culminated in the "large hymnbook" of 1780. This collection served for one hundred years as the principle hymnbook of English Methodism. In America, however, the collection made no impact until the 1820's and more fully at mid-century (see chart of Methodist hymnals, p. 10).

<sup>1</sup> Some are still in our hymnal. Among them: "I'll Praise My Maker," "Before Jehovah's Awful Throne," "The Spacious Firmament on High," "Behold the Savior of Mankind."

The 1780 collection climaxed over forty years of editing and publishing by Wesley, and it remains the summary and norm of Wesley's hymns. Most of its contents were hymns by Charles Wesley. Yet the psalms, hymns and translations included reflect in significant form Wesley's insight about hymns and hymn singing. Of course, John Wesley could hardly have been a successful hymnbook editor, compiler, and publisher without the great outpouring of religious verse by his brother Charles. Conservative estimates indicate that Charles Wesley wrote about 9,000 poems, many of which were not meant to be sung.

In a word, the first distinctive characteristic of a Methodist hymnal is that it has been produced for Methodist people, though going outside the Methodist "fold" for both music and textual material.

2) Another feature of a Methodist hymnal is its ability to communicate through song, the spirit and understanding of the texts. In Wesley's day this meant the use of various musical materials: folk music, excerpts from Italian opera, standard eighteenth-century English tunes, and German chorale melodies. Wesley worked hard at this aspect of hymnody<sup>2</sup> and very properly felt that the musical properties of hymnody ought to be inclusive rather than parochial. Early in his career he compiled a collection of hymn tunes commonly called *The Foundery Collection*, dated 1742. This tune book was expanded and other tune books produced by Wesley during his lifetime.

Meanwhile, in America, there wasn't even a semiofficial tune book until the publication, in New York, of *David's Companion* in 1807, with succeeding editions in 1810 and 1817. Tune books could never contain all the hymns of the official hymnal, and, of course, not all the tunes known to the church at large. Working within this limitation a precentor, or musical leader, would sound out the hymn line by line and the people would sing the tune from memory or learn the music from the leader note by note line by line.<sup>3</sup>

Serious scrutiny of the music of Christian hymnody is of very recent origin. In particular, the idea of one proper tune for one text hardly occurred to Wesley or to early American Methodists, since publishing tune books and hymnals proper were very different and, at times, unrelated adventures. The ratio of tunes to texts was about one tune for ten texts. A contemporary hymnal might contain one tune for every two texts. The "wedding" of a certain tune to a certain text is more a circumstance of history than the design of either a poet or composer. For example: For over

<sup>2</sup> See his rules for singing in the 1964 hymnal, page VII.

<sup>3</sup> See my discussion of music and text editions of American Methodist hymnals, *The History of American Methodism*, Vol. III, pp. 631-33.

one hundred years a tune other than that composed by Mendelssohn was used for the text "Hark! the Herald Angels Sing." Only after Mendelssohn's death was his tune wedded with this text; and today, we do not expect to hear any other tune sung to Wesley's familiar hymn. Yet the hymnal committee has provided a second tune for this text, probably the first attempt to provide an alternative to the Mendelssohn tune in one hundred years. The class may want to sing "Hark! the Herald Angels Sing," to both tunes (Nos. 387 and 388).

3) A third distinctive trait of a Methodist hymnal is the prominence placed upon hymns that reflect, in Wesley's words, "the experience of real Christians." In maintaining this topical format in a hymnbook, Wesley expressed the view that the book was to be used by Methodists and must reflect the experiences of Christians within the context of the Wesley revival. This has a deeper significance than we might realize at first, since the Wesley groups, as an organization, recognized the existence of the Anglican Church with its tradition of a ministry, sacraments, and the Christian Year. The united societies did not constitute "the church." The Anglican Church's use of the Christian year with general and occasional services, as well as the *Book of Common Prayer*, was Wesley's norm for "worship," and such tradition existed in its own right, separate and distinct from the activities and experiences of the societies. Wesley, late in his career, began to ordain ministers for work in Ireland and America. Having established "a ministry," he then had to provide worship material, and he altered Anglican forms for use by these ministers. On the other hand, the Wesleyan hymnbooks did not, in Wesley's day, reflect in format, content, or organization any bridge between the liturgical ways of Anglicanism and the experiential worship patterns of the Methodist societies.

To illustrate this idea and to show how deeply influential was the topical, experiential ideal in Wesleyan hymnals, I have listed below the format and outline of the 1780 book, followed by a listing of the contents, by topics, in the 1821 American Methodist hymnal.<sup>4</sup> This latter I hold to be the first "real" American Methodist hymnal.

### WESLEY'S ORIGINAL TOPICAL INDEX (1780)

- I) Exhorting Sinners to return to God.
- II) Describing: the Pleasantness of Religion; the Goodness of God; Judgment; Heaven.

<sup>4</sup> Wesley's 1780 hymnbook was titled: *A Collection of Hymns for the Use of the People called Methodists*. The 1821 hymnbook, published in New York, was titled: *A Collection of Hymns for the Use of the Methodist Episcopal Church, principally from The Collection of The Reverend John Wesley, M.A., late fellow of Lincoln College, Oxford*.

- III) Praying for a Blessing.*
- IV) Describing: Formal Religion; Inward Religion.*
- V) For Mourners convinced of Sin; for Persons convinced of Backsliding; for Backsliders Recovered.*
- VI) For Believers: Rejoicing; fighting; praying; watching; working; suffering; seeking for full Redemption; saved; interceding for the World.*
- VII) For the Society: Meeting; Giving Thanks; Parting.*
- VIII) Additional Hymns on: Divine Worship; the Death of Christ; the Lord's Supper; the Resurrection and Ascension of Christ; Miscellaneous Hymns.*
- IX) Supplement: Hymns of Adoration: On the Incarnation and Sufferings of Christ; The Experience and Privileges of Believers; The Kingdom of Christ; Time, Death, Judgment and the Future State.*



### TOPICAL INDEX FROM THE 1821 AMERICAN HYMNAL

Awakening and Inviting; Penitential; Describing Formal Religion; On Backsliding; Prayer and Intercession; Prayer and Watchfulness; Watchnight; Justification by Faith; Goodness of God in Redemption; The Attributes of God. Sacramental: The Lord's Supper; Baptism. Rejoicing and Praise; Full Redemption; Trusting in Grace and Providence; The Christian's Welfare; Christian Fellowship; Pastoral; On the spread of the Gospel; Christmas; New Year. Family Worship: Morning and Evening, Parents and Masters. Birthday; Resurrection; For the Sabbath; Reading of the Scriptures; Prospect of Heaven; Funeral Hymns; Describing Judgment; Dismission; Additional Hymns; Doxologies.

This hymnal reflects the basic inadequacy of Wesley's topical ideal; yet tries to relate this ideal to the emerging needs of a church rather than to the exclusive needs of an evangelical enterprise.

4) Another trait of American Methodist hymnody is reflected at the official level of the church as in each generation it has authorized a standard hymnbook for the denomination and has either officially adopted a hymnbook or has authorized and provided for revision of the existing hymnbook.

Another American tradition is the reluctance to standardize Methodist worship practices. For example: No order of worship was included in a hymnbook until 1896, although the *Discipline* and other official publications did set forth certain standards to guide churches in worship practices. This "freedom" has caused the church to uphold one official publication; namely, the hymnbook; yet it has not officially objected to the compilation and distribution of other hymnbooks by The Methodist Publishing House. Methodists in America are free to choose and sing from any hymnal, as a survey of the hymnals used in your own church will probably reveal.

5) Methodist hymnals traditionally are organized and cross indexed to allow for maximum use of all hymns, regardless of where they might fall in the topically oriented book. As Wesley states in his 1780 preface, "The hymns are not carelessly jumbled together, but carefully ranged under proper heads. . ." His attention to matters of organization has influenced Methodist hymnal editors, from the beginning, to include various kinds of indexes to insure efficient and comprehensive use of the entire book.

## Session Two

### *THE PROCESS OF HYMNAL REVISION*

The chart of Methodist hymnals (on page 10) shows the various hymnal revisions. In the nineteenth century the average life of an edition, varying, of course, with the immediate needs of the three branches of the church, was about fifteen to twenty years. In this century the two editions have enjoyed a life span of thirty years each.<sup>5</sup>

The new Methodist hymnal is the first to be authorized by a united Methodism since 1821. The General Conference of 1960 was informed by its Commission on Worship of the need for a new hymnal. The proposed authorization passed by only thirty-one votes! The deciding factor in favor of passage was, in my view, that the Commission should report back to the 1964 General Conference its recommendations for the revision. Another factor in this decision was the revision of *The Book of Worship*, which had been in progress since 1956. It was important to continue revision of *The Book of Worship* to relate it to the hymnal revision.

<sup>5</sup> For a review of the various revisions prior to 1935 see my article in *The History of American Methodism*, Vol. III, pp. 631-33.

The solid lines on this chart show a direct relationship and influence between the hymnals. The dotted lines indicate indirect or questionable influences.

### The Methodist Protestant Church

1830 (Baltimore) *A compilation of Hymns, adopted to public and social Divine Worship* (compiled by John Harrod in 1829; adopted by the organizing conference)

1837 (Baltimore) *Hymn Book of the Methodist Protestant Church* (compiled by Thomas H. Stockton)

1859 (Baltimore) *Hymn Book of the Methodist Protestant Church* (Eastern and Southern Conferences; published by the president and director of the Book Concern)

1860 (Springfield, Ohio) *Hymn Book for Methodist Protestant Church* (Northern and Western Conferences; compiled by George Brown; ed. by A. H. Bassett)

1871 (Pittsburgh) *The Voice of Praise: a Collection of Hymns for the use of the Methodist Church* (A. H. Bassett, publishing agent)

1882 (Pittsburgh and Baltimore) *The Tribute of Praise and Methodist Protestant Hymn Book* (based on Tourjee's *The Tribute of Praise*, 1874, with tunes)

1901 (Pittsburgh and Baltimore) *The Methodist Protestant Church Hymnal* (with tunes, readings, and ritual)

1935 (New York, Cincinnati, Baltimore, Nashville) *The Methodist Hymnal* (produced jointly by the Methodist Episcopal Church, the Methodist Episcopal Church, South, and the Methodist Protestant Church; with tunes, readings, and ritual)

1780 (London)

*A Collection of Hymns for the People Called Methodist* ("large hymnbook")

1784 (London) *A Collection of Psalms and Hymns for the Lord's Day* (attached to *The Sunday Service of the Methodists in North America*)

1787 (London)

*A Pocket Hymn Book for the Use of all Denominations* (Spence's collection revised by John Wesley)

1781 (York) *A Collection of Hymns from Various Authors, enlarged as a Pocket Hymnbook, designed as a constant companion for the pious; compiled from various authors (compiled by Robert Spence)*

1790 (Philadelphia) *A Pocket Hymn Book: Designed as a Constant Companion for the Pious. Collected from various authors. [Spence collection?] (reprint; 10th ed.; printed for John Dickins, with preface by Coke and Asbury). Probably reprinted as early as 1788, with some tune names.*

1802 (Philadelphia) *The Methodist Pocket Hymn Book, revised and improved; designed as a constant Companion for the pious of all denominations (Revised and published by Ezekiel Cooper)*

1808 (New York) *A Selection of Hymns from various authors, designed as a Supplement to the Methodist Pocket Hymn Book, compiled under the direction of Bishop Asbury and published by order of the General Conference. The "Double Hymn Book"; some tune names provided.*

1821 (New York) *A Collection of Hymns for the use of the Methodist Episcopal Church, principally from the Collection of the Reverend John Wesley, M.A., late Fellow of Lincoln College, Oxford (slightly revised in 1832 and cross-referenced with the tune book *The Methodist Harmonist*)*

1836 (New York) *A Collection of Hymns . . . (prepared by Nathan Bangs, with a supplement of 90 hymns)*

1849 (New York) *Hymns for the use of the Methodist Episcopal Church*

1878 (New York and Cincinnati) *Hymnal of the Methodist Episcopal Church* (with tunes; order of worship in the 1896 edition)

### The Methodist Episcopal Church, South

1847 (Nashville) *A Collection of Hymns for public and social and domestic worship*

1851 (Nashville) *Songs of Zion: A Supplement to the Hymn-book of the Methodist Episcopal Church, South* (compiled by Thomas O. Summers)

1873 (Nashville) *Songs of Zion (revised and enlarged edition)*

1874 (Nashville) *A Collection of Hymns and Tunes for Public, Social, and Domestic Worship*

1880 (Nashville) *The New Hymnbook* (also published with tunes, ritual, and order of worship)

1889 (Nashville) *Hymnbook for the Methodist Episcopal Church, South* (also published as *Hymn and Tune Book*)

1905 (New York, Cincinnati, Nashville) *The Methodist Hymnal* (produced jointly by the Methodist Episcopal Church and the Methodist Episcopal Church, South; with tunes, readings, and ritual)

At the adjournment of the 1960 General Conference, the Commission on Worship had two major tasks: 1) To perfect *The Book of Worship*, and 2) to revise the hymnal. In the fall of 1960 the Commission, enlarged to a specially constituted hymnal committee, went to work. This group, by action of the General Conference, was composed of the regular Commission members plus certain consultants, some of whom were named by virtue of their positions in various boards and agencies of the church. Others were appointed at the Jurisdictional Conferences of 1960. The hymnal committee comprised twenty-nine members: six bishops, five general board secretaries and staff members, and the eighteen members of the Commission on Worship. From time to time the committee called in consultants, swelling the total membership, for purposes of compiling the revision material, to forty-five. Only twenty-nine were voting members. The hymnal committee sub-structure was:

### THE HYMNAL COMMITTEE

Psalter and Ritual Service Music	Tunes	Texts	Executive-Editorial
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Sub-committee chairmen formed the nucleus of the executive-editorial group. The editor was elected in 1960 and was ex-officio on all committees.

The full hymnal committee, in the years before the 1964 General Conference, met during the months of October and February. Sub-committee meetings were held between meetings of the full committee. The work of the parent committee was basically to act on recommendations from the several sub-committees. When possible, the work of sub-committees was mailed to the full hymnal committee two weeks ahead of each meeting. Simple majority rule passed or rejected recommendations. A two thirds rule prevailed on matters of reconsideration.

Sixty-five hymnbooks were studied. Manuscripts and suggestions were received from thousands of Methodists. An eighty-nine point questionnaire was sent to 22,000 pastors in charge of local churches. Eleven thousand of these questionnaires were returned; the results were tabulated and made available to the hymnal committee at its February, 1961, meeting. Musicians in the church, as members of the National Fellowship of Methodist Musicians, also received a questionnaire dealing with the use of the music properties of the 1935 hymnal.

The results of the hymnal committee's work were recorded in a 515 page



report, sent to the delegates to the 1964 General Conference ninety days ahead of the conference meeting in Pittsburgh in April, 1964. The first major business session of the General Conference was devoted to this report. After an hour's presentation and discussion, the conference adopted the report without a negative vote. Immediately after the close of the General Conference, The Methodist Publishing House assumed the task of producing the new hymnal. Typography, weight and color of paper, and other editorial and production matters were determined, and publishing procedures were set up.

Of particular interest is the process of music and type setting. Prior to the actual setting of each hymn comes the tedious hand preparation of the musical score and the dividing of each word of the text syllable by syllable.

Of particular importance is the location of all stanzas of every text within the music scores. Compare hymn No. 1 in the new hymnal with the same hymn, No. 162, in the 1935 hymnal. The contrast of notes, type, and spacing is very pronounced. The new hymnal has a larger page to work on; the hymn title appears at the top of the hymn; the text credit and sources are to the left and music sources and credits to the right; below the hymn itself is its classification, copyright information, and, where needed, the listing of an alternate tune for the text.

Not only is there a new look to the page layout, but the whole organization of the hymnal has been drastically overhauled. Compare the 1935 hymnal's contents page with the contents page of the new hymnal for a full review of all hymns as they are located in the various sub-classifications. Of great importance is the cross referencing of hymns between various sections. For example, under the heading *Majesty and Power* are listed several "see also" hymns: "Ancient of Days," "Come, O Thou God of Grace," "Come Thou Almighty King," "O Worship the King."

While these hymns belong primarily in other categories, they are also appropriate for the *Majesty and Power* classification.

A major challenge to the hymnal revision committee was to devise a system of classifying hymns according to topics and the various phases of

the Christian Year. The committee, after long deliberation, established four major categories with many sub-classifications:

I) THE GOSPEL AND CHRISTIAN EXPERIENCE. This classification is subdivided as: *Praise of God*; *The Gospel of Jesus Christ*; *The Holy Spirit*; and *The Christian Life*. The use of the term "Christian Experience" in classifying hymns restores a basic Methodist concept.

II) THE CHURCH. This classification contains hymns for each of the sacraments, plus hymns for all the aspects of church life.

III) THE CHRISTIAN YEAR. The past generation has seen increased attention focused upon celebration of the Christian Year. Since many churches arrange their worship and study to coincide with the sessions of the Christian Year, the hymns of this section are grouped according to these seasons.

IV) TIMES, SEASONS, OCCASIONS. Many hymns do not lend themselves to strict classification. This category is designed for such hymns, and although it is a relatively small section of the hymnal, it serves an important function in perpetuating certain specific days, occasions, anniversaries, and observances reflected in our hymnic literature.

### ***DETERMINING CONTENT***

As the hymnal committee began to determine the content of the new book, they divided their work into six major categories:

1) Consideration of the hymns of Charles Wesley. A more prominent place is given in the new hymnal to Wesleyan hymns, because of the renewed appreciation for the essential validity of John Wesley's thought and action and his depth of understanding of the Christian gospel and its relevance to life.

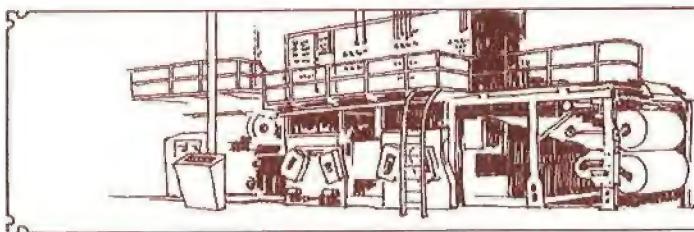
2) Gospel hymns, so-called, were given a continuing and generous place in the new hymnal. The committee recognized, however, that all hymns, in a true sense, proclaim the gospel; therefore, all hymns are treated alike and are properly classified according to their subject or emphasis.

3) Older hymns of the historic faith from Greek, Latin, German, and English traditions, not found in the 1935 edition and in some cases not in any other hymnal, were added.

4) Other denominations that have compiled hymnbooks and organizations such as The Hymn Society of America have brought new texts into being. The finest of these expressions are included in our new hymnal.

5) Many texts and tunes in former editions of *The Methodist Hymnal* contained errors or were subject to uncritical editing. An effort has been made to restore original meaning and original musical integrity to all materials.

6) Specifically musical factors: Many tunes from the 1935 hymnal have been replaced with tunes that the committee felt were more singable and of greater musical strength.



The modern hymnal, as we know it, came into being at the beginning of this century when production methods allowed the music to appear on the page with the text. This made it necessary to "wed" one tune with one text on a page. Hymnic scholars began to study and identify sources of music and texts, dates, authors, and composers. Their discoveries are usually included with each hymn:

1) *Titles.* Actually, the title is usually the first line of the text and is centered at the top of the hymn. This was done in answer to many requests that came from across the church. Perhaps the reason for the demand to put the title at the top dates from Reconstruction days. As a result of the great revivals following the Civil War, songbooks by Moody, Sankey, and groups such as the Sunday School Movement, the Temperance Movement, the Y.M.C.A., and various missionary groups, found their way into local churches and Sunday school classes. Not only did these books contain the "good old songs," the songs could be easily identified and located by titles placed in a conspicuous place on every page. The denominational hymnbook, at best, identified a hymn by its classification. For more than a generation this lack of easy identification has been one of the most-voiced criticisms of *The Methodist Hymnal*.

With the title displayed more prominently and the inclusion of more gospel hymns, this new hymnal might go further than its predecessors in meeting needs.

2) *Numbering.* At the upper outer corner of each hymn is the hymn number. With consecutive numbering, each hymn has a different number. Note hymns Number 71, 72, 73. This is the same hymn text, "All Hail the Power of Jesus' Name," set to three different tunes: "Coronation," "Diamond," and "Miles' Lane." You doubtless remember the frustration of trying to find the correct tune for this text in the old hymnal, as all three tunes

were numbered 164. Some, I am sure, sang from the wrong page but were not worried because they did not read music!

3) *Textual Information.* At the upper left of each hymn is found information about the hymn text. If the hymn is a paraphrase of Scripture or if the text is based on specific scriptural references, the book, chapter, and verse numbers are given. On the next line or lines are the name of the author, his birth and death dates, and translator or source.

4) *Musical Information.* At the upper right of the hymn is found information about the musical setting. The tune name is the way of identifying specific tunes. Before the tune appeared on the same page with the text, or when the same hymn number was used for more than one musical setting, this was an important bit of information. Today, though, when the hymn is selected by the leader of worship and played by the pianist or organist, the congregational value of listing the tune name is less significant. Musicians and leaders of worship will continue to need this identification, however.

Following the tune name, the metrical pattern of the hymn text shows the number of pulses in each line of poetry. The hymn text "O for a Thousand Tongues," No. 1, is grouped in four lines of eight, six, eight, and six syllables. The first line has eight syllables; the second line has six; the third has eight; and the last has six.

This 8.6.8.6. pattern is identified by hymnologists as Common Meter and is abbreviated CM. The placement of a dot between two or more numbers indicates the rhyme scheme of the poem.

Another type meter is called Short Meter, containing four lines of poetry, with 6, 6, 8, and 6 pulses respectively. An example of such meter is the hymn "A Charge to Keep," No. 150. Still another identification is Long Meter, which has four lines of poetry with eight pulses each; for example, "When I Survey the Wondrous Cross," No. 435.

These three basic metrical patterns are sometimes doubled; when this occurs, they have the identification of CMD, SMD, or LMD. Numerous other metrical patterns may be found in the new hymnal. At times the term "irregular" is used. This means that the tune and text cannot be classified in any of the existing metrical categories. An example of irregular meter is the hymn "How Great Thou Art," No. 17. When the hymn includes a refrain, it is also listed with the tune name and the meter. Sometimes the word "allelulia" comes at the end of the tune name and metrical indication, denoting that "alleluias" are sung at the end of the hymn.

Under the line that indicates the tune name and meter are the dates, source, and composer or arranger of the tune. The initials ACL, VEC, or

CRY indicate that the harmonizations were made by Austin C. Lovelace, V. Earle Copes, or Carlton R. Young.

Just under the information about the text is occasionally found the term "Unison," which means that the congregation and choirs should sing the melody of the hymn, not harmony parts. Many times the type of musical setting dictates that only the tune line can be sung.

5) *Classification.* At the bottom of the hymn page is found the classification of the hymn text. For example, hymn No. 76, "At the Name of Jesus," is within the first large classification, THE GOSPEL AND CHRISTIAN EXPERIENCE, subclassified *The Gospel of Jesus Christ* and is found under the subsection "His Name and Glory." The appropriate sub-classifications are named on facing pages.

6) *Alternate tunes.* Sometimes another hymn tune is also listed as suitable for a given hymn text. This is indicated "Alternate Tune," so as not to burden the hymnal with duplicate printings of texts with several musical settings, yet to accommodate the fact that some texts are expressed equally well by several tunes. When using an alternate tune, the organist plays it as the congregation sings the appropriate text.

7) *Copyright Notices.* Where the words or music of a hymn are the property of either an individual or a corporate entity, permission must be secured in order to reprint the material in *The Methodist Hymnal*. This is the meaning of copyright—the sole right of an owner to copy, to reprint, or to allow reprint of his work. The presence of a copyright or permission notice at the bottom of a page means that The Methodist Publishing House has obtained permission to reprint the text or tune. However, The Methodist Publishing House cannot grant permission to use material copyrighted by others.

### Session Three *ORGANIZATION AND CLASSIFICATION*

Most of us regard a hymnal as a book to sing or read from a few moments each week at the direction of the minister or leader of worship. We pick up the hymnal, turn to the hymn, sing the hymn, then slip the hymnal back in the rack. This is our experience Sunday after Sunday, year after year. With the small repertory of hymns employed by many congregations (perhaps twenty-five or thirty hymns used in a year) it is little wonder that the hymnal is thought of as either unnecessary or too large. The new book, too, will seem too large if seldom used.

As a project, some class members might want to check your church's

Sunday bulletins for the past year, making a list of the different hymns used. What percentage of your hymnal was sung in a twelve-month period?



A comparison of the contents of the new hymnal with the 1935 edition will immediately reveal the similarities and differences. First note that the new book contains over three hundred hymns from the old hymnal. You can find the hymns that were retained by comparing the index of first lines of hymns in both books.

The organization of the hymnal is another matter. You will recall from Session II that the new hymnal contains four major sections instead of twelve as the old book did. The first section, **THE GOSPEL AND CHRISTIAN EXPERIENCE**, contains about 300 hymns. The first sub-classification, *Praise of God*, is similar to the *Adoration and Praise* section of the 1935 hymnal. An interesting feature of the new book is the re-appearance of "O For a Thousand Tongues to Sing" as the first hymn in the book, replacing "Holy, Holy, Holy," although it actually makes little difference which hymn is first or last, as long as it fits the proper classification.

"O For a Thousand Tongues" originally had eighteen stanzas, written for the first anniversary of Charles Wesley's conversion. Contemporary hymnals include at most only six stanzas. Many times an entire poem cannot be included because the music on the page with the text demands that revision committees or editors select several stanzas from long poems. Consequently, what you sing as a hymn may be only one third of the entire poem!

The first three segments of the new hymnal can be viewed as the topical exposition of the doctrine of the Holy Trinity; God is Father, Creator, Provider; God is revealed in the life and gospel of Jesus Christ; God is continually revealed and experienced in the Holy Spirit. The remainder of the first major category deals with so-called "experiential hymns," reflecting a basic Wesleyan approach to organizing a hymnbook.

In reviewing the index of hymns for the first three sections of **THE GOSPEL AND CHRISTIAN EXPERIENCE** classification (see the Classification Index), the reader will observe thirty hymns, plus whole sub-classifications that are in the "see also" category (for example, The Holy Spirit is cross

referenced to *Pentecost Season* in THE CHRISTIAN YEAR). Arbitrarily assigning an entire hymn to one category, when a single stanza may deal with several virtually exclusive subjects, presents a real problem. For example, the hymn "At the Name of Jesus," No. 76, has four stanzas: Stanza 1 speaks of Jesus as Lord, King of glory, and the pre-existent Word which was made incarnate in his life and ministry; Stanza 2 relates that Jesus Christ was Lord of creation and that he existed before that creation; Stanza 3 tells of God becoming man as Jesus of Nazareth, being crucified, and rising victorious; Stanza 4 exhorts us to let Christ enter into our hearts to purge our evil thoughts and help us overcome temptation.

Now, where does this hymn belong? In the classification scheme it could probably fall into at least four categories. Take a few moments to learn this hymn; then discuss where it should be classified. Now you can imagine the complexity of the hymnal committee's task in classifying some 500 hymns.

It is now time to survey hymns in the various categories of the new hymnal.

## HYMNS IN VARIOUS CLASSIFICATIONS

There are approximately seventy hymns contained in the subclassification *Praise of God*, which has five subsections: "Adoration," "Majesty and Power," "Creation," "Providence," "Love and Mercy." The student will find many familiar hymns among these, including: "Come, Thou Almighty King," "A Mighty Fortress," "Holy, Holy, Holy," "For the Beauty of the Earth," "How Firm a Foundation," "Praise, My Soul, the King of Heaven."

New hymns in this subclassification include: "Holy God, We Praise Thy Name," "How Great Thou Art," "All Beautiful the March of Days," "Give to the Winds Thy Fears," "God of Our Life," "God Is Love, by Him Upholden."

*The Gospel of Jesus Christ* contains approximately sixty hymns. There are five subsections: "His Name and Glory," "His Mercy and Grace," "Call," "Repentance-Forgiveness," and "Atonement and Salvation."

The "good news" is expressed in both familiar and unfamiliar hymns; the latter are represented by: "At the Name of Jesus," "Creator of the Stars of Night," "Jesus Is All the World to Me," "Come, Let Us Who in Christ Believe," "What Shall I Do My God to Love."

The hymns in *The Christian Life* subclassification express the experiences of Christians in and through the world and the world to come. These hymns are topically arranged in ten subsections. "New" hymns from this subclassification are: "Author of Faith, Eternal Word," "Have Thine Own

Way, Lord," "Servant of All, to Toil for Man," "God Send Us Men," "Be Thou My Vision," "Lord Jesus, Think on Me."

The second major division of the hymnal is THE CHURCH, with hymns that tell of its nature, ministry, fellowship, and sacraments.

New hymns from this division include: "One Holy Church of God Appears," "Christ Is Made the Sure Foundation," "Beneath the Forms of Outward Rite," "Let Us Break Bread Together," "Pour Out Thy Spirit From on High," "Go, Make of All Disciples," "Eternal God and Sovereign Lord."

The third major division of the hymnal, THE CHRISTIAN YEAR, is a new one for American Methodist hymnals, although it was anticipated in former hymnals by sections dealing with the Advent, Birth, Life, Passion, Resurrection, and Enthronement of Jesus Christ.

In our new hymnal the full expression of the Christian Year in hymns, Scripture, acts of praise, and prayer is made possible for the first time. The Christian Year, as adopted by the Commission on Worship, is sub-divided into seven sections: Advent Season, Christmastide, Epiphany Season, Lenten Season, Eastertide, Pentecost Season, and Kingdomtide. In brief, the Christian Year is a twelve-month recital and celebration of the whole gospel of Jesus Christ.

The term "Advent" means "to reach" or "to arrive." Four Sundays and the intermediate days prior to Christmas are employed to proclaim the coming of the Messiah. This coming, in terms of Advent, means not only the preparation of our hearts for the coming of Christ at his nativity, but the fulfillment of Old and New Testament prophecy that Christ is "coming again." Nothing would be further from the historic idea of Advent than to think of it only as a time of preparation for Christmas! Using the time-honored Scripture and hymns, we can prepare for His coming again and again into our hearts and world. Advent ought to be Advent and nothing else. To sing Christmas carols during Advent is to do violence to the historic concept of the season.

A recent innovation has been the designation of one Sunday in Advent to recognize the word of God as found in Holy Scripture. This "day," or "observance," should only be incidental to the major proclamation and centrality of the message of Advent. There should not be any shallow worshiping of the printed page. It should be abundantly clear that while the "word of God" is fully expressed in the Bible, this word does not live except as it is made manifest in daily living. Some hymns that deal with the Bible would, if taken on the surface, express almost an idol-worship of Holy Writ!

New hymns in the *Advent* classification are: "Of the Father's Love Begotten," "The King Shall Come," "Break Forth, O Living Light of God."

Christmas, meaning “Christ Mass,” is the beginning of Christmastide which extends until January 6. Hymns and carols help us express our joy at the historic reality of the Christ event. Not merely “happy birthday Jesus,” songs, these nativity hymns and carols should involve us in proclaiming the fulfillment of the ancient prophecy that God will reside with men as man (Emmanuel) and that the Lord of life will walk among us.

New hymns in *Christmastide* are: “God Rest You Merry, Gentlemen,” “Let All Together Praise Our God.”

Epiphany means “showing forth” or “appearance” and is set in the church calendar as beginning on January 6. It extends for a varying time each year, from four to nine Sundays, depending on the date of Easter. Epiphany is a celebration of the first appearance of Christ to the non-Jewish (Gentile) world, particularly as we remember that the three Magi kings brought gifts to the manger. This theme is perpetuated in Christian teaching, and its symbols point to the reality behind the story, which reminds us that the Christian church is properly involved in a continuing confrontation with the non-Christian world. Hymns on “Missions” of the church are a subsection of Epiphany Season.

New hymns include: “Earth Has Many a Noble City,” “O Morning Star, How Fair and Bright.”

Lent is a period of forty days (not counting Sundays) extending from Ash Wednesday to Easter and is observed in various ways in the contemporary world. In early Christian times it was a period of fasting and preparation for Easter. Hymns in *The Lenten Season* subclassification are in three subsections: “Passion,” “Palm Sunday,” and “Holy Week.”

New hymns include: “Ah, Holy Jesus,” “So Lowly Doth the Savior Ride,” and “Were You There.”

Eastertide (the term “Easter” is taken from the name of the Teutonic goddess of spring) extends seven Sundays, from Easter through the oft-neglected celebration of Ascension and Enthronement. Hymns are provided for a full expression of this season.

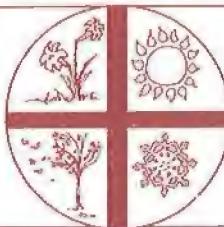
New hymns include: “Now the Green Blade Riseth,” “Low in the Grave He Lay,” “Thine Is the Glory.”

The term “Pentecost” is taken from the Jewish tradition that celebrated this festival fifty days after the second day of the Passover. The season extends for eleven to sixteen Sundays, varying each year. In Christian tradition this season commemorates the outpouring of the Holy Spirit upon the post-Resurrection Christian community in Jerusalem. A new hymn in this category is: “Come Down, O Love Divine.”

Kingdomtide is a season unique to Methodists. Most Christian groups

include it as part of the long Trinity Season. Kingdomtide, which begins the last Sunday in August and extends until Advent, expresses the Kingship of Christ over all of life.

New hymns in this section include: "Father Eternal, Ruler of Creation," "O Day of God, Draw Nigh," "Turn Back, O Man."



## Session Four

### *THE HYMNAL CONTENTS*

In Session Two we briefly discussed the six areas the revision committee was most concerned with while determining the content of the new hymnal. Let's now study them in detail.

*Wesleyan Hymns.* In 1849 about half of the official hymnal, or some six hundred items, were hymns or translations by the Wesleys; since then the number of Wesleyan hymns in each new hymnal has steadily decreased. The 1935 hymnal contained fifty-four hymns by Charles Wesley, seven translations and hymns by John Wesley, and one hymn by Samuel Wesley, Sr. The questionnaire sent out by the hymnal committee showed that fifty-one per cent of the answering pastors wanted more Wesleyan hymns.

In answer to this request the hymnal committee has added twenty-four texts by Charles Wesley and one by John. From the sixty-two Wesleyan texts in the 1935 hymnal, five of Charles' were deleted and all the rest retained, giving the new hymnal a total of eighty-two Wesleyan hymns.

The twenty-five new texts were added after considering over four hundred Wesley texts line by line, stanza by stanza. In addition, all the retained texts were re-examined in light of recent Wesley scholarship. Some stanzas were added and the eighteenth-century language restored where possible. For example: line two of Stanza 2 in "Hark! the Herald Angels Sing" now reads, as Wesley wrote, "Late in time behold him come, Offspring of a virgin's womb" correcting the twentieth-century "improvement," "Long desired, behold him come, Finding here his humble home!" Some of the Wesleyan hymns added to the new hymnal are: "Where Shall My Wondering Soul

Begin" (the "conversion hymn" of Charles Wesley); "Come, Father, Son and Holy Ghost" (written for the opening of the Kingswood School); "O The Depth of Love Divine" (a communion hymn appearing for the first time in any hymnal); "Eternal Son, Eternal Love" (a hymn on Christian perfection); "Come, Let Us Rise With Christ Our Head" (a hymn for Easter and Ascension); "Give to the Winds Thy Fears" (a translation by John Wesley).

A second concern was with the gospel hymns. These hymns have been used since the 1880's, when they were extensively used in the revivals and major religious enterprises of that era. Gospel hymns are still used in adult church school classes and youth groups, partially because some Methodist churches could not afford to buy *The Methodist Hymnal*. That many persons prefer the exclusive use of gospel hymns in both church school sessions and worship is an established fact. Therefore, the revision committee decided to add fourteen new hymns to the number of "gospel" texts. Perhaps the new book will encourage many local churches to use only one hymnal, rather than to depend upon several books, and help achieve the hymnal committee's aim of having a truly representative collection of hymns. Those who categorically reject gospel hymns may simply refrain from singing them!

The challenge to our leadership—musician, clergy, and educator—is clear: Rather than grumble about the gospel hymns in our hymnal, leaders should welcome them as providing additional opportunities to begin their educational task where a large segment of our church is in its knowledge and appreciation of Christian hymnody, and then lead persons to more adequate expressions of their faith in the great hymnody. Too often, the question of singing or not singing gospel hymns is over simplified, as in a grade-L Western where the good guys wear white hats and the bad guys black hats. It is nearly impossible to draw a clear line between good and bad hymns because most arguments center on musical taste rather than on the theological soundness of a text. So long as the church is a comfort station dedicated to the perpetual remembrance of a vague yesterday, so long will hymns (gospel hymns and others) be sung to recall that same vague nothingness. It is the substance of today's religious faith that is the real issue!

Gospel hymns added in the new hymnal include: "All the Way My Savior Leads Me," "God Will Take Care of You," "Have Thine Own Way, Lord," "How Great Thou Art," "Jesus Is Tenderly Calling," "The Old Rugged Cross," "When We Walk with the Lord," "Wonderful Words of Life."

A third area of concern was for an increase in hymns from Greek, Latin, German, and English traditions. Many such hymns were adequate in their day and have survived the test of time (two good recommendations). Because these hymns are included in many contemporary hymnbooks their



presence in our hymnal affords an avenue of communication with other denominations. Representative hymns in this category are:

*Greek* — "O Guide to Every Child" (compare with "Shepherd of Tender Youth"), "Father, We Thank Thee."

*Latin* — "Of the Father's Love Begotten," "Creator of the Stars of Night."

*German* — "Ah, Holy Jesus," "Holy God, We Praise Thy Name," "Deck Thyself, My Soul, With Gladness."

*English* — "I Sing the Almighty Power," "The Lord Will Come," "Great God, Attend, While Zion Sings."

A fourth area of concern was for contemporary hymns that speak of and to our twentieth-century situation. This was a difficult task for several reasons:

- 1) A hymn written by a contemporary author does not necessarily make it a "contemporary hymn."
- 2) For various reasons very few hymns are being written today.
- 3) A hymn reflects the religious experiences of the poet and his generation. Rapid, interrelated events since World War II have created problems that cannot be expressed in antiquated, tradition-bound language.
- 4) Hymns are for congregational singing. Hymns must have music within the grasp of the average singer. The music of Christian hymnody, excluding folk hymnody, is tied to metrical patterns perfected over a century ago. Much post-1914 music cannot be sung by the average congregation, which limits the chance of a contemporary text being expressed by a contemporary tune. A very pressing dilemma!

Nevertheless, a few twentieth-century texts were included by the hymnal committee: "And Have the Bright Immensities," "O God, Before Whose Altar," "O God of Earth and Altar," "Jesus, We Want to Meet," "Turn Back, O Man."

It is important to understand that the music of the twentieth century, excluding folk music, is not represented in any substantial way in the expression of these texts.

A fifth area of concern—*Research*. Reference has already been made to

the research that went into the Wesleyan texts. All other texts also were researched and carefully studied. A sound base of hymnological scholarship for everything in our new hymnal is assured. Source material has been re-studied and corrections and restorations made in biographies, texts, and music. A companion to the Methodist hymnal is being compiled to aid in the continuing study of our hymnody.

A sixth area of concern—the music of our hymnal—has been rearranged to provide Methodism with a more practical congregational hymnal.

Almost two hundred unsingable tunes from the 1935 hymnal were deleted. Each of the 465 tunes in the old book was examined by the sub-committee on tunes; the full committee authorized all the recommended deletions. As a group, most of the tunes deleted were from the Victorian period, although the best of these, including "Nicaea" and "Aurelia" were retained. The old hymnal contained many of these late nineteenth-century tunes that were unsingable and seldom, if ever, sung. Many fine texts mated with these tunes were never expressed as congregational song. These texts appear in the new hymnal with new, more singable tunes: "There's a Wideness in God's Mercy" ("In Babilone"); "Jesus, Thou Joy of Loving Hearts" ("Rockingham" [Mason]); "Christ for the World We Sing" ("Italian Hymn").

Many retained tunes were reworked rhythmically and harmonized for more expressive singing. For example, the tune "Angel Voices" was altered to a sturdy 4/4 meter from the swinging 6/8 time it had been in for about sixty years. It was easy to sing in the 6/8 meter but it caused the text to suffer. The tune "Martyrdom" also was restored to its original 4/4 meter.

The pitches of many tunes were lowered. "Nicaea" went down a half step to E-flat. "Austria" went down one whole step to E-flat. When a tune appears more than once, it is usually in a different key each time. In such instance the keys will be designated in the tune index of the organist's edition.

Tunes new to our hymnal come from four basic sources:

1) Chorale and Psalter tunes from Lutheran and Reformed traditions. Before the mid-nineteenth century, fine tune books contained some chorale and Psalter tunes, but the tunes existed apart from the texts they originally expressed. In the 1860's English hymnals, notably *Hymns Ancient and Modern*, began translating the texts and restoring them to their tunes. Chorale melodies carry as tune names the first phrase of the original German texts. For example, "Ein feste Burg" ("A Mighty Fortress") is both the name of the tune and the first words of the German text.

A Psalter tune is known by the number of the psalm to which it is mated. For example, "Old 100th" first appeared in the Genevan Psalter (1551)

and in later English use has traditionally been wedded with "All People That on Earth Do Dwell," an English paraphrase of Psalms 100. Most of us identify this tune with the "Doxology," but this is a very recent wedding. The text that we call the "Doxology" is the final stanza of Thomas Ken's hymn "All Praise to Thee, My God, This Night."

Chorale and Psalter tunes originally contained rhythmic interest but during the eighteenth and nineteenth centuries they were smoothed out, resulting in a loss of vitality and musical interest. In the new hymnal several such tunes are restored to their sixteenth- and seventeenth-century forms. For example: "Vater unser" ("Jesus, Thy Boundless Love"); "Aus Tiefer Not" ("Out of the Depths"); "Old 107th" ("The Lord Will Come"); "Commandments" ("The Day Thou Gavest").

2) From the Latin tradition the plainsong melodies "Divinum Mysterium" ("Of the Father's Love Begotten") and "Conditor Alme" ("Creator of the Stars of Night") have been included.

Plainsong melodies were added to the service music material (Nos. 773-782). This kind of musical expression, long reserved for the clergy and choirs, is simple and direct, lacking all sentimental trappings. Some will label it as "cold," "formal," or "catholic," but almost anything new is a challenge to our preconditioned tastes. If you long to sing the "good old songs," here they are!

3) A great amount of folk music is included. Seemingly, there are no barriers to the ready acceptance of spirituals and genuine folk hymns. Entire sessions can be spent just on the folk music from America and around the world that is included in our new hymnal. A representative listing follows (in some instances both tune and text are of folk origin):

*America:*

- "God Is My Strong Salvation" ("Wedlock")
- "Awake, Awake to Love and Work" ("Morning Song")
- "What Wondrous Love Is This" ("Wondrous Love")
- "Let Us Break Bread Together" ("Let Us Break Bread")
- "Many and Great, O God" ("Lacquiparle")

*China:* "Rise to Greet the Sun" ("Le P'ing")

*Ireland:* "Be Thou My Vision" ("Slane")

*France:* "Now the Green Blade Riseth" ("French Carol")

*Nigeria:* "Jesus, We Want to Meet" ("Nigeria")

*Thailand:* "The Righteous Ones" ("Sri Lampang")

*Sweden:* "Children of the Heavenly Father" ("Tryggare Kan Ingen Vara")

*England:* "I Sing the Almighty Power of God" ("Forest Green")

*Norway:* "O Shepherd of the Nameless Fold" ("Norse Air")

4) A fourth source of new tunes is the modern English hymn tune. When Victorian hymn tunes failed to express emerging twentieth-century poetry, Ralph Vaughan Williams (1872-1958) almost single-handedly reconstructed the English hymn tune. His most important work in this area was as music editor of *The English Hymnal* (1906). Vaughan Williams wrote new hymn tunes and adapted folk tunes. English hymnody has not been the same since. He proved that the twentieth-century could produce its own hymn tunes, and, for all time (hopefully), he re-identified the indigenous folk tune with Christian hymnody.

A whole school of English composers began to write or adapt existing tunes for both the weekday school hymnal, peculiar to English use, and the various hymnbooks published for church use. Representative tunes from twentieth-century England are set to the following hymns:

- "At the Name Jesus" ("King's Weston")
- "Come Down, O Love Divine" ("Down Ampney")
- "God Is Love, by Him Upholden" ("Wylde Green")
- "Immortal Love" ("Ayrshire")

When suitable tunes were not available for certain texts, the hymnal committee sent the texts to about forty distinguished composers, inviting them to submit original tunes. From this group the following are included:

- "Perry" ("Beneath the Forms of Outward Rite") Leo Sowerby
- "Massachusetts" ("From Thee All Skill and Science") Katherine K. Davis
- "Wachusett" ("I Sought the Lord") Katherine K. Davis
- "Surette" ("Christ Is the World's True Light") Katherine K. Davis
- "Epworth Church" ("So Lowly Doth the Savior Ride") V. Earle Cope
- "Vicar" ("Hope of the World") V. Earle Copes
- "Author of Life" ("Author of Life Divine") Robert J. Powell
- "High Popples" ("As Men of Old") Samuel Walter
- "Grace Church, Ganonoque" ("Fight the Good Fight") Graham George

Other tunes by contemporary composers appearing for the first time in any hymnal are:

- "Kingdom" ("For the Bread") V. Earle Copes
- "Euclid" ("I Want a Principle Within") Lloyd Pfautsch
- "Covenant Hymn" ("Come, Let Us Use the Grace Divine") Thomas Canning

Tunes that have appeared for the first time in very recent hymnals of other denominations are also included:

- "Shepherd's Pipes" ("We Bear the Strain of Earthly Care") Annabeth McClelland Gay
- "Hinman" ("Shepherd of Eager Youth") Austin C. Lovelace

"The King's Majesty" ("Ride On! Ride On in Majesty") Graham George  
"Shaddick" ("Prayer Is the Soul's Sincere Desire") Bales Burt

### AIDS TO WORSHIP

As mentioned in Session One, a contemporary Methodist hymnal is more than hymn texts and appropriate tunes. In the front of the hymnal are the brief and the complete orders of worship, and the back of the hymnal has other materials for use in private and corporate worship. Our new hymnal divides these materials into five major sections; the first of these is called ACTS OF PRAISE.

ACTS OF PRAISE is sub-divided into two parts: the *Psalter* and *Canticles and Other Acts of Praise*. The new Psalter, while not containing all 150 psalms, is cast in a format that should increase congregational participation and understanding. Compare the first reading, Psalms 1 (No. 554), with the same reading found in the old hymnal (Ninth Sunday, Second Reading, p. 573). Just trying to locate the old reading will demonstrate one distinct improvement. First of all, consecutive numbering and a scriptural reference for each psalm will facilitate locating and identifying it. Note, too, that all texts (except the Twenty-Third Psalm) are from the Revised Standard Version of the Bible rather than the King James Version. The shorter phrases, set apart by both bold type and indentation, are conducive to clearer speech and more decisive rendering by minister and congregation.

The important consideration here is that an act of praise by minister and congregation recalls God's mighty acts and evokes a response of praise and thanksgiving. That is all! No more! The act of praise is a spoken hymn drawn from Psalms. It should never be thought of as the Old Testament lesson. Rather, and even more important, the act should be a lively encounter, with word accents and parallel rhyming patterns, accentuated by wholehearted participation! Here is where "non-singers" have no excuse for remaining silent!

Make several comparisons of this material by reading settings in both the old and the new hymnals. The class may divide into two groups, or the leader may read the light print with the group reading the bold print, or the whole class may read the entire psalm in unison.

Fifty-three psalms are included; we are invited to proclaim all these, plus additional readings, during the year (see the Lectionary, No. 674, left column).

The *Canticles and Other Acts of Praise* is composed of Old and New Testament Scripture, non-canonical readings, ancient doxologies, and didactic hymns. In some instances the first lines of the canticles or acts of

praise appear in Latin sub-titles, continuing the historic identification of this material.

Canticles No. 663 through No. 673 are in the sixteenth-century Miles Coverdale Version (which pre-dates the King James Bible) that has proved to be most practical for chanting. Instructions on chanting are also included in the new hymnal (No. 662).

The balance of the material in this section is provided for both unison and responsive reading. It is important to remember *that in no way does the rendering of these acts of praise replace critical study and exposition of Scripture*. On the contrary, intelligent use of this material grows out of prior awareness of the Bible as the living Word of a living God. When we "represent" the "Word" in these acts of praise, let us do it with a sense of lively encounter, rather than by tacit assent or halfhearted verbalization.

The next major section is AIDS IN THE ORDERING OF WORSHIP. These texts are taken from *The Book of Worship* and are arranged as follows:

*Prayers for Entering the Church:* It is common practice for worshipers entering the church at any time to meditate upon hymns or readings. Here are prayers for this situation, or they may be read in unison by small groups meeting in classrooms and homes. Also included in this section are prayers for use by the choir. The minister need not, nor can he, always be present to lead prayers; the director or another designated person may preface a prayer with the ancient versicle:

V. The Lord be with you.  
R. And with thy spirit.  
V. Let us pray.

The next subsection, *The Christian Year*, contains excerpts of Scripture calls to worship, and collects from *The Book of Worship*. These materials are appropriate for various seasons of the Christian Year, beginning with Advent. (Review discussion of the Christian Year in Session III). These materials need not always be placed in the context of Sunday worship. M.Y.F. groups, the Woman's Society of Christian Service, Methodist Men, church school classes, and family groups can order their worship, if desired according to the seasons of the Christian Year. See the Lectionary (No. 674) for appropriate readings throughout the entire Christian Year.

The GENERAL PRAYERS AND ACTS OF WORSHIP include prayers of confession, words of assurance, prayers for pardon and words of forgiveness, affirmations of faith, prayers of intercession, offertory sentences and prayers, ascriptions of glory, benedictions, and prayers for use before leaving the church.

With few exceptions, these are intended for full congregation or group participation and relate to the order of worship.

Musical settings appropriate for use in worship are in the SERVICE MUSIC FOR THE ORDER OF WORSHIP section. The rationale for these settings is that the choir is not to be considered "apart" from, but "a part" of, the congregation. Choirs should be used to support congregational acts, and, except in the singing of anthems, seldom should deviate from this primary role. This service music is congregationally oriented and is not the exclusive property of the choir.

THE RITUAL OF THE CHURCH, comprises the Lord's Supper<sup>1</sup> (text and music), the order for the sacrament of baptism, and the order for the confirmation and reception of members.

To make our new hymnal even more useable, many revisions were made in the indexing system. The indexes, beginning with No. 844, will make the selection of hymns an easier task. Of particular import is the full Hymns by Classification Index, No. 852. Here is the full hymnal, category by category, with the important cross referencing. Also included is the Topical Index, No. 851, which groups hymns according to subjects not included in the classification scheme.

The author-composer-source index is a combination of two former indexes (music and texts). The tune and meter indexes will assist worship leaders and musicians in selecting musical settings for hymn texts.

A full Scripture index of Psalter, Canticles, and Other Aids to Worship, No. 846, provides a means of interrelating all the material in this section.

The index of first lines and common titles of all hymns is the final index in the hymnal, No. 853.

## SUMMARY OF CONTENT AND FORMAT

### A. Content of the new hymnal:

- 1) A wide selection of music suitable for broad congregational use in the local church. Many tunes are pitched lower for ease of singing and have been reworked for maximum congregational participation. The selection of tunes is based on a careful study of sixty-five hymnals with additional tunes written especially for the new hymnal.
- 2) New hymn texts are included that adequately represent the world church, gospel hymns, and the Methodist heritage. This hymnal is particularly relevant to our generation, so that we may effectively sing the Christian faith and praise of God.

<sup>1</sup> See the recording: *The Lord's Supper or Holy Communion* (\$3.50), available from Cokesbury.

3) The appearance of a true Psalter and a careful selection of other biblical materials.

4) Scripture sentences, prayers, and service music arranged in the order of worship, with attention given to the Christian Year.

5) A Lectionary is provided for the selection of psalms and Old and New Testament lessons. All biblical materials are identified in the hymnal, and scriptural references have been provided for the hymns.

B. Format of the new hymnal. New features and improvements:

1) All hymns and other materials are numbered consecutively, providing easy identification.

2) Titles or first lines appear across the top of each hymn.

3) Recent advances in production methods make this hymnal more readable than previous hymnals and, therefore, of potentially wider use by all age groups in all Methodist churches.

4) Improved system of indexing and the system of classification should aid in the intelligent use of all materials in the new hymnal.

Our new hymnal arrives at a time when two of Methodism's basic resources have been, or are being, revised. These resources are *The Book of Worship* and the church school curriculum. At the same time, the church universal is restudying the whole concept of the Christian enterprise, including its ministry and mission, and is attempting to become more relevant to present-day living. This hymnal, if properly used, can become a basic source for the continuing, common expression of our Christian faith during this time of transition and renewal.

Some additional resources to assist in studying and using *The Methodist Hymnal* are:

*The Voice of His Praise*, J. Edward Moyer, Graded Press.

A leadership study text, presenting a new appreciation of hymnody.

*The Anatomy of Hymnody*, Austin C. Lovelace, Abingdon Press.

The poetry of hymns analyzed and explained.

*The Hymn and Congregational Singing*, James R. Snydor, John Knox Press.

An extremely practical handbook for minister and church musician.

*Hymns Today and Tomorrow*, Erik Routley, Abingdon Press.

A perspective from England's leading hymnologist.

*The Sacrament of The Lord's Supper or Holy Communion*

A 12 inch, 33 1/3 rpm, monaural recording with leader's guide on album cover. The record presents a definitive interpretation of the complete communion service as it appears in the 1964 edition of *The Methodist Hymnal*. Also includes alternate musical settings and appropriate communion hymns.

*Using the Methodist Hymnal*

A 35mm, color, sound filmstrip, with 33 1/3 rpm, 12" record, leader's guide/reading script, 38 frames. Through the use of *The Methodist Hymnal*, Harry Ames, Director

of Music at Wesley Church, initiates a "hymn appreciation and singing improvement" project in his congregation. As the project progresses, Mr. Ames sees the congregation growing in its participation in congregational singing, selectivity of hymns, and appreciation of the Christian heritage in hymnody.

*Hymn of the Month* recordings—Albums I, II, III, IV.

A total of 48 hymns (12 in each album), all of which are in the new Methodist hymnal. Sung by some of Methodism's finest choirs.

Copies of these materials may be secured from the Cokesbury Regional Service Center serving your area.

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Young, Carlton R

An introduction to the new Methodist hymnal :  
an elective study especially designed for as-  
sisting congregations, choirs, church school  
classes, and individuals in understanding and  
using the new Methodist hymnal / by Carlton R.  
Young ; edited by V. Earle Copes. -- [Nash-  
ville?] : Graded Press, c1966.

31p. : ill. ; 24cm.

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